1909

THE COLLECTION

OF

HIGHLY IMPORTANT PICTURES

OF

E. H. CUTHBERTSON, ESQ.

On FRIDAY, MAY 21, 1909

ILLUSTRATED CATALOGUE, PRICE TEN SHILLINGS

Fiches faites

GREAT ART SALE.

ANOTHER BARBIZON TRIUMPH.

OVER £77,000 FOR PICTURES.

When John Constable exclaimed, "There is room for a natural painter," and straightway proceeded to seek space for himself (despite the grandmotherly chidings of the Royal Academy), he was unconsciously founding the Barbizon school, and through it that international school of landscape which goes to Nature in order to arrive at Art. Yesterday, at Christie's, there was another feast in honour of the poetic beauty of woods and fields. On the first day of the Day sale, £75,110 was given for 123 pictures. Yesterday, aided by a few Reynolds and Romney portraits and some Constable landscapes, the total reached by the Cuthbertson collection of 101 pictures was £77,456. This is an amazing testimony to the strength of the market worship. Moreover, the two collections differed entirely in the conditions of their formation. As was shown at the time, the late Mr. Justice Day bought his when the faithful were few, so that he was blessed with manifold profits. Mr. E. H. Cuthbertson is still alive, and he formed his collection in recent years, paying substantial sums, especially for the examples which came from the John Balli and Horatio Davies collections. Still, many of these produced a profit.

QUICKLY-CHANGING RECORDS.

Last year the Roberts' sale established many new records, only to be disturbed by others in the memorable Holland dispersal. Last week the Day sale passed some of the Holland prices, and yesterday there was another weltering in arithmetic. Thus in the Day sale we had to chronicle the maximum triumph of Harpignies as 1,800gs for his "Solitude." This is now shifted to 2,000gs, given by Mr. Knoedler (who bought the Day picture), for the noble "La Loire près source," 1899, costing Mr. Cuthbertson 1,500gs not long ago. Messrs. Scott and Fowles, too considerably altered Charles Jacque's maximum—hitherto 2,500gs in the Roberts sale—when they offered 3,200gs for the "Flock," 31½in by 39in, originally in the Balli collection, and transferred to Mr. Cuthbertson at £2,250. It was also a great day for E. Van Marcke, whose "Cattle in a Stream," 1876, proved him to be something far greater than a mere animalier. An extraordinary furore of bidding was evoked by this remarkable work, and Messrs. Scott and Fowles had to bid up to 3,800gs for its possession. In the Laurie sale, 1905, a fine Van Marcke made the then astonishing sum of 1,650gs. Mr. Cuthbertson was well persuaded to give £3,500 for yesterday's example out of the Balli collection. When Sir Horatio Davies held a dinner "In Honour of Art" during the French Exhibition at the Guildhall in 1898 a beautiful Van Marcke accompanied other pictures hung in the vestibule for the delectation of the guests. Phil May turned to the writer of this notice, and said, "If I could only paint cows like that chap I would chuck Art!" Notwithstanding the honours piled on Jacobus Maris in the Day sale, his auction maximum—2,500gs for the Rotterdam in the Bruce sale, 1903—remained unmoved. Yesterday, however, the "View Overlooking a Village," a solemn transcript of large size, 49½in by 39in, went to 3,000gs, given by Mr. Tom Wallis, one of the first professional collectors to discern the genius of the painter and his two brothers. As will be shown, it was also a feast-day for Corot, Daubigny, Diaz, Dupré, Mauve, and Rousseau, and when Mr. Knoedler paid 4,600gs for the last-named's dramatic landscape, "The Winding Road," only 16in by 24½in, many persons felt that only bare justice had been done to the noble-hearted painter who shepherded the flock of geniuses at Chailly-en-Bière.

REMARKABLE ROMNEY JUMP.

It is no new thing for a charming Romney portrait of feminine artlessness to fascinate the hardened dealers. Yet for a work by this painter to treble its value within the past decade is remarkable. In 1899 people were quite alive to the artist's auction renown, as, three years before, 10,500gs had been given for the "Viscountess Clifden and Lady Spencer," in the Clifden sale. Still, in 1899 the last bid for the "Mrs. Newbery," a kitcat portrait, was only 1,650gs. The sitter was the sister of Robert Raikes, the founder of Sunday schools, and this vision of sweet neatness must have had an angelic effect upon the eighteenth-century youthful heathen. The bidding for her capture began at 1,500gs, and Mr. Lockett Agnew, Mr. Charles Davis, Mr. Sabin, and others paid homage to her charm. At 4,500gs Mr. Hugh Blaker, of Bath (who won the Millet "Goose-Maiden" at 5,000gs in the Day sale), showed ardour, and this dangerous opponent, who is acting for an enthusiastic picture-lover in the West of England, could not be beaten off, and defeated all opposition at 5,100gs. Previously Mr. Lockett Agnew had given 5,200gs for the Romney "Mrs. Blackburne," a large portrait, 50in by 40in, formerly at Hale Hall, in Lancashire. This was the work returned to Romney for him to add a large white muslin cap to the fair sitter, who was a cousin of that Miss Rodbard whose full-length presentment made 10,500gs seven years ago. Reynolds's famous "Snake in the Grass," in the National Gallery, once in the Carysfort collection, was so much admired that several replicas of it were made by him. Yesterday's example may, indeed, have been the original work, as Mr. Algernon Graves, the authority on the dates of the manufacture of canvases, proves definitely that the Cuthbertson version was painted on a canvas made before 1786. It is an inch longer and wider than the National Gallery picture, and was in a French collection for ninety years. After much zealous competition, Mr. Lockett Agnew won the composition at 4,900gs.

WHISTLER, CONSTABLE, AND BARBIZON.

The note was struck early in the sale that the new masters now vie with the old in auction favour. When one remembers that a Whistler was once hissed at Christie's the avenging hand of time could not be ignored in an occurrence yesterday. Two pastel studies on ordinary brown paper by the once despised artist came up. One was a study of a girl with a fan 10½in by 6¾in, and the other of a girl in red, 10½in by 5½in. Yet Mr. Wallis was made to pay 450gs for the pair. Could even Constable have foreseen that there was room for a Whistler? A long series of his small studies of atmospheric space followed, and delighted the student if they somewhat teased the dealer eager to train his big guns of bidding for the Barbizon masterpieces. "A View on the Stour," 25in by 40in, made 680gs (Vicars), and Messrs. Gooden and Fox gave 420gs for the beautiful "In Helmingham Park," which seems to provide the master-key to the works of Whistler's French followers. Mr. Leggatt paid 385gs for the small "Salisbury," and twenty-two other studies were snapped up by loyal admirers. Ruskin, who was somewhat blind to Constable, professed to see the play of light in David Cox's works. This painter's "Cross Roads" made 560gs (Gooden and Fox), and the tiny "Windy Day," which reached 550gs in the Huth sale, 1905, now fell at 430gs (Agnew).

It is time, however, to revert to the Barbizon and kindred painters whose works formed the staple of the sale. Two noble Corots began an activity that almost grew monotonous in its fervour. The first was of the type best explained by Corot himself. "You are always painting trees and water," grumbled a critic. "No, sometimes water and trees," he patiently replied. In the Holland sale Messrs. Gooden and Fox bid 3,000gs for one, yesterday Mr. Lockett Agnew paid 3,150gs for a "Landscape," 16in by 21½in, next giving 2,800gs for the "Chemin de la Roués," an unusual type in which the figures are well in the foreground. Both the Daubignys were once in the Horatio Davies collection and "quite French" in outlook, yet scarcely comparable with the Holland Oise pair bringing 6,400gs last year. Mr. Tooth won the "Paysage dans l'Eure," 1877, a panel, 15in by 26in, at 2,100gs, and Mr. Wallis the "Seine à Nantes," 1873, 14¾in by 26½in, at 1,550gs. The Diaz trio followed. "In the Forest," 1862, 29½in by 38in, a majestic leafy shade such as Constable saw before him in the "Helmingham Dale," caused the French dealers to fight hard, and M. Montaignac was soon at 1,800gs. From the Davies collection originally was the forest clearing scene, "Fontainebleau," 23in by 28in, which reached 1,550gs (Agnew), and an uproar of bidding greeted the small "Three Ladies in Oriental costume on the bank of a stream." In this Diaz evidently strove to give life and movement to a subject which he had used when he painted porcelain at Sèvres. The 2,950gs "Bathers," in the Roberts sale, was another such. No wonder then that Mr. Lockett Agnew had to give 1,650gs; following this up by paying the remarkable sum of 2,700gs for Jules Dupré's "Paturage au bord du mare." The tiny Dupré, only 8in by 10½in, "La Soulaie," costing Mr. Cuthbertson £1,100, provoked another keen bout, and Mr. George Salting, the celebrated amateur, ruefully gave up the fight at Mr. Wallis's bid of 1,000gs. The 2,000gs Harpignies followed and five other works by this much-appreciated living artist totalled 4,070gs, M. Reinhardt bidding 1,250gs for "Le Moulin de la Palne," and "The Mediterranean Coast," 1900, bringing 1,020gs (Scott and Fowles). After this firm had established a new Jacque record by paying 3,200gs for "The Flock," Mr. Lockett Agnew gave 2,100gs for his "La Bergère," 1883, 31½in by 25in. As for the Mauves, the Hobbema-like "Road Between Two Dykes," 19in by 13½in, which cost Mr. Cuthbertson only £550, speedily rose to 1,800gs (Knoedler), with Messrs. Gooden and Fox in hot pursuit, and Mr. Hugh Blaker annexed the second, "A Shepherdess and Sheep," 11½in by 19½in, at 1,050gs. The end of a wonderful day soon came. Unlike Diaz, Troyon makes us forget that he started life at a porcelain factory. His pastorals appear to be the work of a man who has always lived out of doors. Yesterday an old shepherd and his dog obediently followed by a flock of sheep seemed to be coming into the saleroom, and Mr. Lockett Agnew paid 2,100gs for this pastoral illusion.

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Ventes Anglaises

COLLECTION E.-H. CUTHBERTSON, ESQ.

Vente d'importants tableaux faite à Londres, le 21 mai, par MM. Christie, Manson et Woods.

Prix en Livres sterling.

Ecole anglaise. — 9 et 10. Whistler. Jeune fille et Etude de jeune fille ; deux pastels : 472. — 13. J. Constable. Vue de la rivière Stour : 714. — 14. J. Constable. Dans le parc d'Helmingham : 441. — 15. J. Constable. Salisbury : 404. — 39. D. Cox. Le croisement des routes : 588. — 40. D. Cox. Un jour de vent : 451. — 42. D. Cox. Le retour du troupeau : 262. — 49. W. Muller. Vue de village avec église : 294. — 52. Sir J. Reynolds. Le serpent dans l'herbe : 5,145. — 53. Sir J. Reynodls. Portrait de Miss Franks, en vêtement blanc brodé d'or : 504. — 54. G. Romney. Portrait de Mrs Blackburne, fille de Samuel Rodbard : 5,460. — 55. G. Romney. Portrait de Mrs de Newbery : 5,355.

Ecoles continentales. — 63. J.-C. Cazin. Scène de Rivière, avec moulin, maisons et bateau, effet de lune : 346. — 66. J.-B. Corot. Paysage, avec arbres et paysan : 3,307. — 69. C.-F. Daubigny. La Seine à Mantes : 1,627. — 70. Diaz. Dans la forêt : 1,890. — 71. Diaz. La forêt de Fontainebleau : 1,627. — 72. Diaz. Trois femmes en costume oriental avec deux chiens : 1,732. — 75. Jules Dupré. Patinage au bord d'une mare : 2,835. — 76. Jules Dupré. Bords de rivière boisés : 735. — 77. Jules Dupré. La Saulaie : 1,050. — 78. E. Fromentin. Arabes revenant de la chasse : 651.

79. Harpignies. La Loire près de sa source : 2,100. — 80. Harpignies. Les côtes de la Méditerranée : 1,071. — 81. Harpignies. Rangée d'arbres près de la Loire : 787. — 82. Harpignies. Le moulin dans l'Yonne : 1,312. — 86. Ch. Jacque. Le troupeau : 3,360. — 87. Ch. Jacque. La bergère : 2,205. — 89. E. Van Marcke. Troupeau dans la rivière : 3,990. — 92. J. Maris. Vue d'un village en Hollande avec moulins, effet de matin : 3,150. — 93. J. Maris. Scheveningue : 945. — 94. A. Mauve. Route en Hollande, paysans conduisant leurs chevaux à la ferme : 1,890. — 95. A. Mauve. Bergère et moutons : 1,102. — 97. Th. Rousseau. La route, effet de vent : 4,830. — 98. Troyon. Vaches à l'abreuvoir : 2,205.

Produit : £ 77,500. (Environ : 1,937,500 francs.)

ART EXHIBITIONS.

FRENCH AND DUTCH PICTURES.

Naturally the dealers favour the masters who are in fashion at the moment; and, as Christie's rooms are showing, these at the present time chiefly happen to be certain Barbizon and post-Barbizon painters and a small group of Dutchmen. So we have two capital selections of work of this class at the French Gallery, 120, Pall-mall, and at Messrs. Tooth's, in New Bond-street; and in a day or two a like exhibition will be opened by Messrs. Obach, in conjunction with Messrs. Arnold and Tripp, of Paris. Of Messrs. Tooth's it must suffice to say that the works are carefully chosen, and that, as well as the pictures of Corot and his contemporaries, there are some excellent Harpignies and a very beautiful Cazin. Messrs. Wallis, at the French Gallery, confine themselves to four masters, all living—Josef Israels, Matthew Maris, Harpignies, and Lhermitte; and of these four the show is the most noteworthy that has been seen for a long time. In the case of Matthew Maris, who has lived in London for many years in close retirement, to see no fewer than 17 of his works gathered in one room will be a surprise to collectors, for it means the greater part of the output of one of the most unproductive of the first-rate men. For years he is said not to have painted at all, and he was always the slowest and most fastidious of artists. But here we have "The Christening," the "Lady with Goats," "Butterflies," and almost all the others that have become celebrated, so that he can really be judged, in his beauties and in his limitations. He paints a kind of fairyland, and his pictures are "such stuff as dreams are made of"; but it is a little difficult to understand the enthusiasts who put him on a level, not only with the great men of a distant past, but with Whistler. To our mind, by far the finest picture in the room is Josef Israels's "Sheltering from the Storm," which used to be one of the chief ornaments of the late Alexander Young's collection. It is a little unusual in subject—an old shepherd with his flock, in an overclouded landscape; but it proves what a great landscape painter Israels is—one in the very front rank of modern artists. It is always pleasant to find an exceptional work of a big man whose clients, by always demanding the same kind of thing, have done their best to spoil him. Here Israels has evidently painted to please himself, and not for the market.

1909
May 21
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CATALOGUE

OF

THE COLLECTION OF

HIGHLY IMPORTANT PICTURES

AND

A FEW DRAWINGS

OF

The English and Continental Schools

OF

E. H. CUTHBERTSON, ESQ.

Who is leaving his residence,

BUSHEY HOUSE, BUSHEY, HERTS

L. 67622

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On FRIDAY, MAY 21, 1909

AT ONE O'CLOCK PRECISELY

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two Days from the Sale; Messrs. Christie, Manson and Woods not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

On FRIDAY, MAY 21, 1909,

AT ONE O'CLOCK PRECISELY.

DRAWINGS.

J. CONSTABLE, R.A.

1 GILLINGHAM MILL
$11\frac{3}{4}$ *in.* by 10 *in.*

J. CONSTABLE, R.A.

2 A WINDMILL, NEAR COLCHESTER
$5\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*

D. COX, 1846.

3 MILKING-TIME
$8\frac{1}{2}$ *in.* by $12\frac{1}{2}$ *in.*

D. COX, 1825.

4 A ROAD NEAR A FARM, with peasants and poultry
$7\frac{1}{2}$ *in.* by $11\frac{1}{2}$ *in.*

D. COX.

5 WINDERMERE
8 *in.* by $12\frac{1}{4}$ *in.*

D. COX.

6 Rain in the Morn: Bolton Castle, Yorkshire
14 *in.* by 19¾ *in.*

BIRKET FOSTER.

7 Glenfinlas, near Loch Katrine
6 *in.* by 9½ *in.*

G. G. KILBURNE.

8 A Fair Eavesdropper
10½ *in.* by 7¾ *in.*

J. M. WHISTLER.

9 A Girl, with a fan—*pastel, on brown paper*
10½ *in.* by 6¾ *in.*

J. M. WHISTLER.

10 A Study of a Girl, in red—*pastel, on brown paper*
10½ *in.* by 5½ *in.*

PICTURES.

ENGLISH SCHOOL.

W. W. CAFFYN, 1897.

11 On the Road to Leith Hill, Surrey
19½ *in.* by 29½ *in.*

VICAT COLE, R.A.

12 Near Leith Hill, Surrey, with peasants and sheep: Evening
11½ *in.* by 17¼ *in.*

£: 7/4
Vicars

J. CONSTABLE, R.A.

13 A View on the River Stour, with a barge, buildings and donkeys
25 *in.* by 40 *in.*

£: 441
Gooden & Fox

J. CONSTABLE, R.A.

14 In Helmingham Park
29½ *in.* by 24½ *in.*

£: 404.05
Leggatt

J. CONSTABLE, R.A.

15 Salisbury
27½ *in.* by 35½ *in.*

J. CONSTABLE, R.A.

16 On the Stour: A sketch for "The White Horse"
15¼ *in.* by 21½ *in.*

J. CONSTABLE, R.A.

17 On the Stour, near Flatford, Suffolk
12 *in.* by 20½ *in.*

J. CONSTABLE, R.A.

18 At Dedham, Essex
12½ *in.* by 15½ *in.*

J. CONSTABLE, R.A.

29 The Watering-Place
10¾ *in.* by 17 *in.*

J. CONSTABLE, R.A.

20 A Cornfield, near Brighton
12½ *in.* by 19½ *in.*

J. CONSTABLE, R.A.

21 Moonlight at Brighton
On panel—9 *in.* by 11½ *in.*

J. CONSTABLE, R.A.

22 Early Morning
On panel—9 *in.* by 11⅓ *in.*

J. CONSTABLE, R.A.

23 A River Scene, with a cottage and two children
8½ *in.* by 11¾ *in.*

J. CONSTABLE, R.A.

24 Hampstead Heath: Moonlight
On panel—6¾ *in.* by 10½ *in.*

J. CONSTABLE, R.A.

25 The Glebe Farm, Langham, Suffolk
On panel—7½ *in.* by 9 *in.*

J. CONSTABLE, R.A.

26 A Windmill, near Brighton
8 *in.* by 11½ *in.*

J. CONSTABLE, R.A.

27 A Windmill at Colchester
On panel—6 *in.* by 10 *in.*

J. CONSTABLE, R.A.

28 Langham Church, Suffolk
6½ *in.* by 8 *in.*

J. CONSTABLE, R.A.

29 A Road Scene, with peasants and dog
On panel—5½ *in.* by 9 *in.*

J. CONSTABLE, R.A.

30 The Rainbow
7 *in.* by 8 *in.*

J. CONSTABLE, R.A.

31 Near Arundel, Sussex
On panel—5½ *in.* by 7½ *in.*

J. CONSTABLE, R.A.

32 At East Bergholt: Twilight
6 *in.* by 8½ *in.*

J. CONSTABLE, R.A.

33 The Storm
5¾ *in.* by 9 *in.*

J. CONSTABLE, R.A.

34 Sunset
6¼ *in.* by 8¾ *in.*

J. CONSTABLE, R.A.

35 The Chain Pier, Brighton, in a Gale
On panel—3¾ *in.* by 5¼ *in.*

J. CONSTABLE, R.A.

36 A Fresh Breeze off Yarmouth
6½ *in.* by 13 *in.*

J. CONSTABLE, R.A.

37 A LANDSCAPE, with a cottage and peasant-woman
$7\frac{1}{2}$ *in.—circular*

J. CONSTABLE, R.A.

38 WINDSOR, FROM THE THAMES
$9\frac{1}{2}$ *in.—circular*

£: 588
Boston & Fox

D. COX, 1847.

39 THE CROSS ROADS
Two peasants on horseback, with a flock of sheep; stormy sky
$17\frac{1}{4}$ *in.* by 28 *in.*

£: 451. 10
Agnew

D. COX, 1850.

40 A WINDY DAY
A peasant-woman with a dog, crossing a common
$10\frac{1}{2}$ *in.* by $13\frac{3}{4}$ *in.*
Exhibited at the David Cox Exhibition, Birmingham, 1890
From the Collection of Louis Huth, Esq., 1905

D. COX, 1850.

41 CHANGING PASTURES
Two peasants, with a flock of sheep at a gate
$12\frac{1}{2}$ *in.* by $20\frac{1}{2}$ *in.*

£: 262. 10
Blaker

D. COX, 1850.

42 THE RETURN OF THE FLOCK: a peasant driving sheep across a common
On panel—$7\frac{1}{2}$ *in.* by $11\frac{1}{2}$ *in.*
From the Collection of A. Levy, Esq., 1876

D. COX.

43 A Moorland Landscape, with a peasant and sheep; stormy weather
17 *in.* by 23 *in.*

C. FIELDING.

44 Dunstaffnage Castle, Argyllshire
$9\frac{1}{4}$ *in.* by $13\frac{1}{2}$ *in.*
From the Collection of E. Bicknell, Esq., 1863
From the Collection of J. Heugh, Esq.
From the Collection of Sir J. Kelk, Bart., 1899

C. FIELDING.

45 The Downs, near Lewes, Sussex
$11\frac{1}{2}$ *in.* by 18 *in.*

BIRKET FOSTER.

46 Stratford Lock
$9\frac{1}{2}$ *in.* by $13\frac{3}{4}$ *in.*
From the Artist's Sale, 1899

BIRKET FOSTER.

47 Dedham
$9\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*
From the Artist's Sale, 1899

T. GAINSBOROUGH, R.A.

48 A Wood Scene, near Ipswich, Suffolk
9 *in.* by $12\frac{3}{4}$ *in.*
From the Collection of the Rev. G. J. Blomfield, 1900

W. MÜLLER.

49 ON THE MEDWAY

A view on the river, looking towards a village and church; a man in a boat in the foreground

16 *in.* by 25½ *in.*

P. NASMYTH.

50 A VIEW AT HASLEMERE, with a cottage, cart and figures; a boy angling at a stream in the foreground

On panel—13½ *in.* by 17½ *in.*

J. B. PYNE.

51 ARUNDEL

12½ *in.* by 17¼ *in.*

SIR J. REYNOLDS, P.R.A.

52 THE SNAKE IN THE GRASS

A young woman, in white dress, reclining on a bank and raising her right arm to hide her face from Cupid, who stands before her loosening the strings of her blue sash; a snake appears in the grass at her side; foliage and red curtain background

50 *in.* by 40 *in.*

See Illustration

SIR J. REYNOLDS, P.R.A.

53 PORTRAIT OF MISS FRANKS

In white dress, brocaded with gold; a blue sash round her waist

Oval—28½ *in.* by 24 *in.*

5.460
£: 2.625

G. ROMNEY.

54 PORTRAIT OF MRS. BLACKBURNE. Anne, daughter of Samuel Rodbard, Esq., of Evercreech; married John Blackburne, Esq., M.P., 1781

In white striped muslin dress, with frills at the neck and sleeves; a red Oriental sash round her waist, and tied in a bow at the back; a large white muslin cap over her hair, which is dressed loosely and falls on her right shoulder; seated on a bank, her hands clasped and resting on her lap; foliage and landscape background

50 *in.* by 40 *in.*

See Illustration

L. 5. 355
of Walker, Bath Museum

G. ROMNEY.

55 PORTRAIT OF MRS. NEWBERY. Mary Raikes, only sister of Robert Raikes, founder of Sunday Schools; married Francis Newbery, Esq., of Heathfield Park, Sussex, 1770

In brown dress, with white lace fichu and cap; light blue ribands tied in bows at her neck and on the front of her dress; powdered hair; seated, with her hands clasped

29½ *in.* by 23½ *in.*

Engraved in C. Welsh's "Bookseller of the last Century"

See Illustration

G. ROMNEY.

56 PORTRAIT OF A LADY, in yellow dress with short sleeves, powdered hair

Oval—28½ *in.* by 23½ *in.*

J. STARK.

57 A VIEW NEAR A FARM, with woodmen and timber waggon

On panel—16½ *in.* by 23 *in.*

G. B. WILLCOCK.

58 IDEFORD MILL, DEVON

14½ *in.* by 21½ *in.*

G. B. WILLCOCK.

59 THE ROAD TO BRAMBER CASTLE, SUSSEX

13 *in.* by 20½ *in.*

G. B. WILLCOCK.

60 RUIN OF BRAMBER CASTLE, SUSSEX

11½ *in.* by 17½ *in.*

55

E. M. WIMPERIS.

61 THE LAST LOAD
14½ *in.* by 24½ *in.*
From the Artist's Sale, 1901

CONTINENTAL SCHOOLS.

ROSA BONHEUR, 1869–74.

62 HEAD OF A RAM
20½ *in.* by 25 *in.*

£ 346-10

J. C. CAZIN.

63 A RIVER SCENE, with a windmill, cottages and boat: Moon-rise
16 *in.* by 12½ *in.*

M. CAZIN.

64 EVENTIDE
9 *in.* by 14½ *in.*
Exhibited at the Guildhall, 1898

P. J. CLAYS.

65 DUTCH PINCKS AT THE MOUTH OF A RIVER
35 *in.* by 56 *in.* 90 × 143

£: 3.307,10

J. B. C. COROT.

66 A LANDSCAPE, with trees on the left, under which stands a peasant in a red cap; some buildings are seen in the middle distance; and beyond a river is visible
16 *in.* by 21½ *in.* 0.41½ - 0.56
See Illustration
N°1945 Catalogue Robaut -
Collection Sir John Reid - Sans Cat. 243

J. B. C. COROT, 1874.

67 CHEMIN DE LA ROUES

A sandy road by the side of a wall leads through a wood in the distance; a man and two women are conversing in the foreground; a dog by their side and two other women beyond

25¼ *in.* by 19½ *in.*

See Illustration

COROT. 1874.

£: 2. 205

Coll. & ain

C. F. DAUBIGNY, 1877.

68 PAYSAGE DANS L'EURE

A landscape, with three peasant-women on a rough road to the right, leading to a clump of trees; a river is seen on the left in the middle distance

On panel—15 *in.* by 26 *in.* 38 × 65

See Illustration

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C. F. DAUBIGNY, 1873.

69 LA SEINE A NANTES

A view looking across the river to the town of Nantes on the right; a grey stone bridge in the centre; a peasant-boy driving a flock of geese down to the water in the foreground

14¾ *in.* by 26¼ *in.* 38 x 68

See Illustration

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Fontainebleau

N. DIAZ, 1862.

70 IN THE FOREST

A scene in the forest of Fontainebleau, with a pool of water in the centre; beyond is seen a peasant-woman gathering faggots

29½ *in.* by 38 *in.* 26 × 9½

See Illustration

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Lower

N. DIAZ, 1871.

71 THE FOREST OF FONTAINEBLEAU

An open clearing in the forest, with boulders and pools of water; a peasant-woman approaching from among the trees in the middle distance

On panel—23 *in.* by 28 *in.* 58 x 70

See Illustration

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Lower

N. DIAZ.

72 THREE LADIES, in Oriental costume, with two dogs, on the bank of a stream among overhanging trees

15¾ *in.* by 12½ *in.*

F. DOMINGO.

73 THE DRINKING SONG

On panel—7 *in.* by 5½ *in.*

F. DOMINGO.

74 THE FAVOURITE CHARGER

On panel—6¼ *in.* by 6 *in.*

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JULES DUPRÉ.

75 PATURAGE AU BORD DU MARE

The river flows across the foreground towards a clump of trees on the right: two cows are grazing in a meadow on the further bank

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See Illustration

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76 A WOODY RIVER SCENE, with cows in a field in the distance

16 *in.* by 12¾ *in.* 41 × 32

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77 LA SOULAIE

A sluggish stream, with willow-trees; a peasant-boy angling from the bank

8 *in.* by 10½ *in.* 20 × 27

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78 RETURNING FROM HUNTING: Arab horsemen, fording a river

16½ *in.* by 29½ *in.* 43 × 76

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H. HARPIGNIES, 1899.

79 LA LOIRE PRÈS SOURCE

The river is seen in the middle distance, with hills on the further side: rough meadow land in the foreground; a path on the left leads past a clump of trees to a wood

51 *in.* by 64½ *in.*

See Illustration

H. HARPIGNIES, 1900.

80 THE MEDITERRANEAN COAST

In the foreground is a green slope, with several large trees, beyond which is seen the blue water of the Mediterranean

31½ *in.* by 25 *in.*

See Illustration

H. HARPIGNIES, 1894.

81 RANGE D'ARBRES PRÈS LA LOIRE

In the foreground a row of trees through which the river is seen: hills in the background: sunset sky

23½ *in.* by 32 *in.*

H. HARPIGNIES, 1883.

82 LE MOULIN DE LA PALNE, PRÈS BLÊNEAU YONNE

A river scene, with a cottage and water-mill, and a peasant angling from the bank: the sinking sun is reflected in the clear water

28 *in.* by 21 *in.*

H. HARPIGNIES, 1903.

83 EVENING

A quiet pool surrounded by trees, with two storks standing at the water's edge: sunset sky

14¾ *in.* by 34½ *in.*

H. HARPIGNIES, 1893.

84 A WOODY LANDSCAPE, with a hill on the right, and a river in the middle distance

14½ *in.* by 21¼ *in.*

J. J. HENNER.

85 HEAD OF A GIRL, with flowing hair and blue dress

23 *in.* by 16½ *in.*

£. 3.360

Quill & Fowler

CH. JACQUE.

86 THE FLOCK

A shepherd, in blue blouse, and carrying a staff, with a flock of sheep near the side of a wood: a dog in the foreground

31½ *in.* by 39 *in.*

See Illustration

L: V. 205

CH. JACQUE, 1883.

87 LA BERGÈRE

A peasant-girl, carrying a satchel, stands at the open door of a shed through which a flock of sheep is emerging; a dog on the right and some poultry in the foreground

31½ *in.* by 25 *in.*

See Illustration

S. LEPINE.

88 THE SEINE

The river flowing towards the city of Paris, which is seen in the extreme distance: on either bank are numerous buildings: various craft move up and down the river: four washerwomen kneel by the water's edge in the foreground

41½ *in.* by 72 *in.*

See Illustration

68

£: 3.990

2 cow & Calf

E. VAN MARCKE, 1876.

89 CATTLE IN A STREAM

Three cows and a calf standing in a stream in front of a rustic bridge; a wood on the right, from which a peasant-woman is driving two cows; a herd of cattle in a pasture on the left

30½ *in.* by 45 *in.*

See Illustration

780 gs.

E. VAN MARCKE.

90 THREE COWS AT A POOL; a clump of trees on the right; a peasant-woman and other cows in the distance

12 *in.* by 16 *in.* 30½ - 40½ -

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E. VAN MARCKE.

91 A GROUP OF COWS ON THE BANK OF A STREAM; a wood on the right

12 *in.* by 16 *in.* 30½ - 40½ -

J. MARIS.

92 A VIEW OVERLOOKING A VILLAGE

A Dutch village, with several windmills, seen in grey morning light; a canal winds down to the foreground; a barge is moored against the further bank, near three willow trees; two peasant-women, one of whom is washing clothes in the water

49½ *in.* by 39 *in.*

See Illustration

J. MARIS, 1870.

93 SCHEVENINGEN

A view on the sea coast at low tide, with two stranded fishing-boats; a woman and two children on the right; several boats out at sea

21 *in.* by 16 *in.*

A. MAUVE.

94 A DUTCH ROAD BETWEEN TWO DYKES, along which a peasant is taking three horses to a farm, which is seen on the right

19 *in.* by 13½ *in.*

A. MAUVE.

95 A SHEPHERDESS AND SHEEP

A peasant-girl, in white cap, stands leaning upon a staff, looking at her dog; a flock of sheep grazing near her

11½ *in.* by 19½ *in.*

G. MICHEL.

96 A LANDSCAPE, with a sandy road in the foreground; a windmill on rising ground to the left

19½ *in.* by 26 *in.*

TH. ROUSSEAU.

97 THE WINDING ROAD

A rough road, on which are pools of water, winds away to the right round a clump of trees; a peasant-woman, carrying a truss of hay upon her head, advances to the foreground; in the far distance is a church

On panel—16 *in.* by 24¾ *in.*

From the Collection of M. J. Porter Michaels, of Paris

See Illustration

£: 945
Wallis

C. TROYON.

98 COWS DRINKING

A black and white cow and a brown cow standing before a trough near a well; poultry in the foreground

15½ *in.* by 21½ *in.* 39½ × 55c

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See Illustration

C. TROYON.

99 A SHEPHERD AND SHEEP

An old shepherd, with his dog, advancing down an avenue, followed by a flock of sheep

On panel—15½ *in.* by 12½ *in.* 39½ - 32c

J. VEYRASSAT.

100 LOADING THE HAY WAIN

19¼ *in.* by 27¼ *in.*

JOSÉ WEISS.

101 A VILLAGE SCENE, with a cart and figure

15½ *in.* by 21½ *in.*

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Salon de 1897, médaille d'honneur.

37 in by 59 in.

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N° 41.- HARPIGNIES. 1895.

Bords de la Cance aux Loups.

23 1/2 in by 32 in.

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N° 79.- HARPIGNIES, 1899.

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H: 51 in by 64 1/2 in

H: 1m,28. L:1m,62.

L: 2,100

N° 80.- HARPIGNIES, 1900. THE Mediterranean Coast.

31 1/2 by 25 in.

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L : 1,071.

N° 81.- HARPIGNIES. 1894.

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N° 82.- HARPIGNIES. 1883.

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231/2 by 32 in.

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